

An Original Eight English Opera,  
IN THREE ACTS,  
ENTITLED  
HADDON HALL.  
WRITTEN BY  
SYDNEY GRUNDY.  
COMPOSED BY  
ARTHUR SULLIVAN.

ARRANGED FROM THE FULL SCORE BY  
KING HALL.

		NET. A. D.			NET. A. D.
Vocal Score, complete	...	5 0	Planoforte Solo	...	3 0
" (Bound)	...	7 6	Libretto	...	1 0

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*Produced at the Savoy Theatre, London, under the management of Mr. R. D'OYLY CARTE,  
on Saturday, 24th September, 1892.*

## Characters.

|                          |     |     |   |           |     |     |     |     |     |   |                        |
|--------------------------|-----|-----|---|-----------|-----|-----|-----|-----|-----|---|------------------------|
| JOHN MANNERS             | ... | ... | } | Royalists | ... | ... | ... | ... | ... | } | MR. COURTICE POUNDS.   |
| SIR GEORGE VERNON        | ... | ... |   | Roundhead | ... | ... | ... | ... | ... |   | MR. RICHARD GREEN.     |
| OSWALD                   | ... | ... | } | Puritans  | ... | ... | ... | ... | ... | } | MR. CHARLES KENNINGHAM |
| RUPERT VERNON            | ... | ... |   |           |     |     |     |     | ... |   | MR. RUTLAND BARRINGTON |
| THE McCRAKIE             | ... | ... | } |           |     |     |     |     |     | } | MR. W. H. DENNY.       |
| SING-SONG SIMEON         | ... | ... |   |           |     |     |     |     |     |   | MR. RUDOLPH LEWIS.     |
| KILL-JOY CANDLEMAS       | ... | ... | } |           |     |     |     |     |     | } | MR. W. H. LÉON.        |
| NICODEMUS KNOCK-KNEE     | ... | ... |   |           |     |     |     |     |     |   | MR. A. FOWLES.         |
| BARNABAS BELLOWS-TO-MEND |     |     |   |           |     |     |     |     |     |   | MR. G. DE PLEDGE.      |
| MAJOR DOMO               | ... | ... |   |           |     |     |     |     |     |   | MR. H. GORDON.         |

|                |     |     |     |     |     |     |     |     |     |     |                       |
|----------------|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----------------------|
| DOROTHY VERNON | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | MISS LUCILE HILL.     |
| LADY VERNON    | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | MISS ROSINA BRANDRAM. |
| DORCAS         | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | MISS DOROTHY VANE.    |
| NANCE          | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | MISS NITA COLE.       |
| GERTRUDE       | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | MISS CLARIBEL HYDE.   |
| DEBORAH        | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | MISS FLORENCE EASTON. |

### CHORUS OF SIMPLES AND GENTLES.

## ACT I.—THE LOVERS.

SCENE.—The Terrace     ...     ...     ...     ...     ...     ...     W. TELBIN.

“ The green old turrets, all ivy thatch,  
Above the cedars that girdle them rise,  
The pleasant glow of the sunshine catch,  
And outline sharp on the bluest of skies.”

## ACT II.—THE ELOPEMENT.

SCENE I.—DOROTHY VERNON'S Door     ...     ...     ...     ...     ...     HAWES CRAVEN.

“ It is a night with never a star,  
And the hall with revelry throbs and gleams ;  
There grates a hinge—the door is ajar—  
And a shaft of light in the darkness streams.”

SCENE II.—The Long Gallery     ...     ...     ...     ...     ...     J. HARKER.

## ACT III.—THE RETURN.

SCENE.—The Ante-Chamber     ...     ...     ...     ...     ...     W. PERKINS.

NOTE.—The clock of Time has been put forward a century, and other liberties  
have been taken with history.

The Opera produced under the Stage Direction of Mr. CHARLES HARRIS, and the Musical Direction  
of Mr. FRANÇOIS CELLIER. The Dances arranged by Mr. JOHN D'AUBAN. The Costumes designed by  
Mr. PERCY ANDERSON and executed by Mdmes. AUGUSTE, Madame LÉON, Mr. B. J. SIMMONS, Messrs.  
ANGEL & SON, and M. ALIAS. Wigs by CLARKSON. Properties by Mr. SKELLY. Stage Machinist, Mr.  
PETER WHITE.

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# HADDON HALL.

Written by SYDNEY GRUNDY.

Composed by ARTHUR SULLIVAN

## INTRODUCTION.

*Allegro moderato.*

PIANO

ff      ff

p

pp

pp

\* Ped.      \* Ped.

\*

Ped.

cres.

19.348.



*Andante.*

TENORS & BASSES. (*Behind the scenes.*) *Unis.* *f.*

Ye

state - ly homes of Eng - land, So sim - ple, yet so grand; Long may ye stand and flou - rish,

X SOPRANOS. *f.*

Ye state - ly homes of Eng - land, Such man - sions on - ly grew Where

Types of our English land!

vir - tue reign'd from cot to throne, . . And man and wife were true. Ye state - ly homes of Eng - land,

Ye state - ly homes of Eng - land,

Long may your tow - ers stand; Types of the life of man and wife, . . Types of our Eng - lish land !

Long may your tow - ers stand; Types of the life of man and wife, . . Types of our Eng - lish land !

Types of the life of man and wife, . . Types of our Eng - lish land !

Types of the life of man and wife, . . Types of our Eng - lish land !

W

*p*

19,348.

ACT I.  
CHORUS with SOLOS.

No. 1.

*Allegro con brio.*

PIANO.

A

CHORUS. *f*

To .

To .

Ped. \* Ped. \* Ped. \*

19,348 Ped.

day, it is a fes - tal time! The Bride - groom comes to - day, And we are here to

day, it is a fes - tal time! The Bride - groom comes to day, And we are here to

sing a rhyme To speed him on his way. To-day, our mis - tress, e - ver dear, doth plight . . .

sing a rhyme To speed him on his way.

her vir - gin troth; And we are all fore-gath - er'd here To sing, . . .

And we are all fore-gath - er'd here To sing.

*Unis.*

B

God bless them both ! To - day, it is a fes - tal time ! The  
 God bless them both ! To day, it is a fes - tal time ! The

Ped. \*

Bride - groom comes to - day, And we are here to sing a rhyme To speed him on his  
 Bride - groom comes to - day, And we are here to sing a rhyme To speed him on his

way. We are all fore - gath - er'd here to sing, . . . . God bless them  
 way. We are all fore - gath - er'd here to sing, . . . . God bless them

C

both!

both!

Ped. \*

Ped. \*

Ped. \*

*1st time.*

*2nd time.* D

Ped. \*

Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \*

18,348.

Ped.

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

p

DORCAS.

But midst our ju . bi . la . tion, Comes the e - cho of a sigh ; It's  
L'istesso tempo. (J = J.)

full sig - ni - fi - ca-tion Ye will ga-ther by-and-bye. Now, lend me your at - tention, While I tell you all a tale, A .

## p CHORUS.

9

p CHORUS.

nent a dain-ty dormouse, And an un - at - trac-tive snail.  
A dain-ty dor-mouse ! An un - at - trac-tive snail !

A dain-ty dor-mouse ! An un - at - trac-tive snail !

12  
12  
12  
12

(No. 1a.)

## SONG—(Dorcas).

## DORCAS.

Twas a dear lit - tle dor-mouse—  
gal-lant young squirrel

A lit - tle mousemaid! Her pa-pa and mam-ma She had always o -  
Sat perch'd on a tree, And he thought to himself, There's a good wife for

*Andante moderato.*

p

bey'd;  
me!

Pit - a - pat went her heart,  
On the eve of the wed-ding

And her cheek grew pale, When commanded to mar-ry A stu - pid old  
He said to the mouse, "Wilt thou mar-ry a squirrel Who has-n't a

2  
6  
6

snail. "Oh, fa - ther, I can-not!" "But, daugh - ter, thou must;  
house?" "Oh, squirrel, I can-not!" "But, dor - mouse, thou must!"

For he has a house, And  
Her heart to a squir - rel A

12  
12  
12



ii

daugh - ter, thou must ; For he has a house, And we haven't a crust, For he has a house, } And  
 tell me I must ; Though he has a house, And we haven't a crust, Though he has a house, } And

daugh - ter, thou must ; For he has a house, And we haven't a crust, For he has a house, } And  
 tell me I must ; Though he has a house, And we haven't a crust, Though he has a house, } And

daugh - ter, thou must ; For he has a house, And we haven't a crust, For he has a house, } And  
 tell me I must ; Though he has a house, And we haven't a crust, Though he has a house, } And

cres.

*1st time.*  
*dim.*

we have-n't a crust!"

*dim.*

we have-n't a crust!"

we have-n't a crust!"

*2nd time.*

A we have-n't a crust!"

we have-n't a crust!" "But who is the dormouse? And

we have-n't a crust!" "But who is the dormouse? And

*dim.*

**E** *Allegretto con brio.*

who, who is the snail?"

ff

Hail to the Lord of Had-don ! And  
Hail to the Lord of Had-don ! And

thee, his sil - ver bride ! And to thy daugh - ter, fair - est flow-er Of  
thee, his sil - ver bride ! And to thy daugh - ter, fair - est flow-er Of

all the coun - try side ! F  
all the coun - try side !

*8ve.*

GIRLS. Unis.

Nor vi - o let, li - ly, Nor blue - bell we bring, To

*loco.*

gar - land thy path - way With fra - grance of Spring. No beau ty of blos - som That

dies in a . day Can speak . . . an af - fec - tion That blos - soms al -

*cres.*

way.

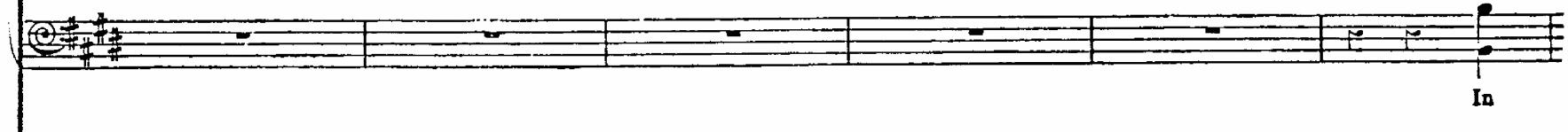
And nev - er a chap - let Our hands could en - twine, Could

*dim.*

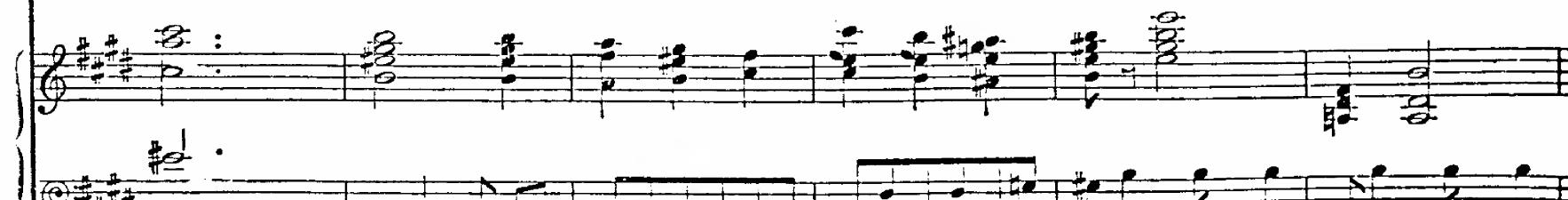
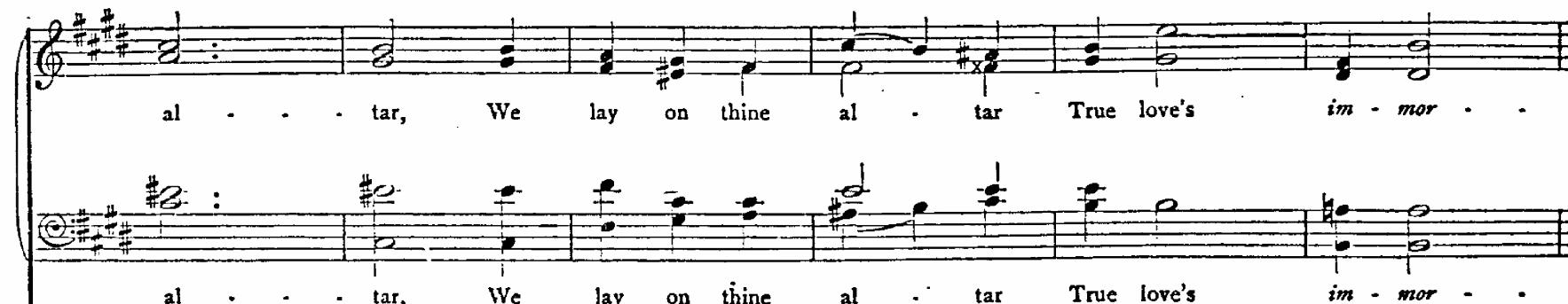
ALL



In



cres.



**H****DOROTHY.**

Dear play-mates of child-hood, Right we i-come . are you ! More

telles.

telles.

Ped.

\* Ped.

\* Ped.

\* Ped.

**LADY VERNON.**

frag - rant than li - ly, A love that is true. Like flower am - a - ran - thine, Whose

L.H.

\* Ped.

\* Ped.

\* Ped.

\* Ped.

**DORCAS.**

Right

blos - soms ne'er fade, It blooms in the sun - shine, And blooms in the shade. Right

\* Ped.

\* Ped.

\* Ped.

wel . . . . . come are you, wel . . . . . come, wel . . . . . come are  
 wel . . . . . come are you, wel . . . . . come, wel . . . . . come are  
 8ve.  
 Ped. \* Ped. \* Ped. \* Ped. \*

**J** CHORUS.

you. In lieu of the li - ly And bon - ny blue - bell, We  
 you. In lieu of the li - ly And bon - ny blue - bell, We  
 8ve. loco.

DOROTHY & LADY V. CHORUS.

lay on thine al - tar True love's . . . . . im - mor - telles Oh, wel - come! Nor  
 SIR GEORGE.  
 lay on thine al - tar True love's im mor - telles Oh, wel - come! Nor  
 p

DOROTHY &amp; LADY V. CHORUS.

DOROTHY &amp; LADY V. CHORUS.

vio - let ! Oh, wel - come ! Nor li - ly ! Oh, wel - come ! But lay on thine al - tar True

SIR GEORGE.

SIR GEORGE.

vio - let ! Oh, wel - come ! Nor li - ly ! Oh, wel - come ! But lay on thine al - tar True

love's im - mor - telles . . .

love's im - mor - telles . . .

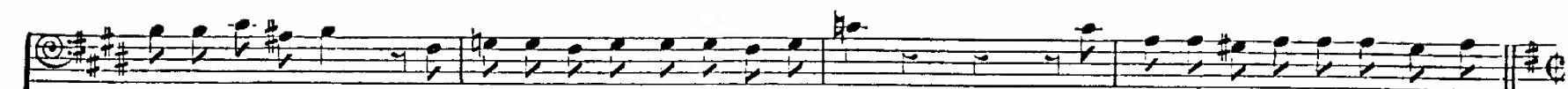
SIR GEORGE.

RECIT.

*Tempo moderato.*

Wel - come, I bid ye wel-come, one and all !

Let youth and beau-ty



keep their mer-ry May ; For all too soon the leaves of autumn fall, And evening shadows quench the laughing



(No. 1b.)

### MADRIGAL.

day.

*Allegretto moderato.*



I. When the bud - ding bloom of May . . . Paints the hedge - rows red and white, Ga - ther then your  
2. When the leaves of au - tumn sigh, . . . "Near - er death and fur - ther birth!" Time e - nough for



LADY VERNON.

DOROTHY.

gar - lands gay; . . . Earth was made for man's de - light! May is play - time,— June is hay - time,—  
hearts to cry, . . . "Man was on - ly made for earth!" Youth is plea - sant,— Grasp the pre - sent,—



## DORCAS.

Fa la la ! Car - ol now the birds of spring ! Let our hearts in chor - us  
 Fa la la ! Time e-nough for hearts to sigh ! Now the noon - day sun is

## LADY VERNON.

Fa la la ! Car - ol now the birds of spring ! Let our hearts in chor - us  
 Fa la la ! Time e-nough for hearts to sigh ! Now the noon - day sun is

## SIR GEORGE.

Seize the day-time,— Fa la la ! Car - ol now the birds of spring ! Let our hearts in chor - us  
 Moons are cres- cent,— Fa la la ! Time e-nough for hearts to sigh ! Now the noon - day sun is

## CHORUS.

1st SOP.

sing ! Ere the gold - en day is pale, . . . Dawns the sil - ver orb of night ;  
 high ! Day in cloth of gold is gay, . . . Robe of sil - ver wears the night ;

2nd SOP.

sing ! Ere the gold - en day is pale, Dawns the sil - ver orb of night ;  
 high ! Day in cloth of gold is gay, Robe of sil - ver wears the night ;

TENOR.

Ere the gold - en day is pale, Dawns the sil - ver orb of night ;  
 Day in cloth of gold is gay, Robe of sil - ver wears the night ;

BASS.—

sing ! Ere the gold - en day is pale, . . . Dawns the sil - ver orb of night ;  
 high ! Day in cloth of gold is gay, . . . Robe of sil - ver wears the night ;

Sweet - ly trills the night - in - gale, . . . { "Earth was made for man's de - light!" Fa - la  
 All cre - a - tion seems to say, . . . }

Sweet - ly trills the night - in - gale, . . . { "Earth was made for man's de - light!" Fa - la  
 All cre - a - tion seems to say, . . . }

Sweet - ly trills the night - in - gale, . . . { "Earth was made for man's de - light!" Fa . . . la .

Sweet - ly trills the night - in - gale, . . . { "Earth was made for man's de - light!" Fa

*tr.*

la la, Fa la la la la la la la, Fa la la la . . . "Earth

*cres.*

la la la, Fa la la la la la la la, Fa la la la la . . . "Earth

*cres.*

la . . . la . . . la, Fa la la la la la la la, Fa la la la la la la la . . . "Earth

*cres.*

la la la la la la la la, Fa la la la la la la la . . . "Earth

roll. 2nd time.      1st time.      2nd time.

rall. 2nd time.

L

*Andante come primo. (♩ = ♩)*

*ff*

Ped.

Ped.

Ped.

Ped.

10,348.

No. 2.

## TRIO—(Dorothy, Lady V., &amp; Sir George).

*Allegro agitato.*

DOROTHY.

Nay, fa -- ther dear, speak not to me In

PIANO.

Ped. \* Ped. \*

LADY VERNON.

an - ger's cru - el tone ! By all the love she bears to thee— The

DOROTHY.

love that is thine own ! Re - - mem - ber all thou art to me; Re -

Ped. \* Ped. \* Ped.

mem - ber all I am to thee; And mar - vel not that hearts will ache— For

\* Ped. \* Ped. \* Ped.

19,548

A

true love's sake ! For true love's sake !  
LADY VERNON.

For true love's sake ! Go,  
SIR GEORGE.

Ped. \* Ped. \*

bid thy lov - er sheath his sword And bend his stub - born knee ; Is  
all thy thought for thine a - dor'd, And hast thou none for me ? For  
SIR GEORGE.

DOROTHY.

true love's sake a heart will sigh ! For true love's sake a heart will die ! His  
oath a sol - dier can - not break ! For true love's sake ! For  
LADY VERNON.

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Ped.

B

true love's sake ! A heart will break ! For

true love's sake ! For true love's sake a heart will sigh, a heart will

SIR GEORGE.

For true love's sake a heart will die, will

cres. f

true love's sake ! For true love's sake ! A

sigh ! For true love's sake ! For true love's sake a heart will

die ! For true love's sake ! For true love's sake a heart will

dim. p cres.

heart . . . . . will break ! For true

sigh ! A heart . . . . . will break ! For true

die ! For true love's sake a heart, . . . . For true

f Ped. \* Ped. \*

love's sake will . . . break, will . . . break ! For true . . .

love's sake will break, will break ! For

love's sake will ache, will ache ! For

C

love's sake !

true love's sake !

true love's sake !

*ff*

Ped. \* Ped.

\* Ped.

dim. p Ped.

No. 3.

## DUET—(Dorothy &amp; Lady Vernon).

*Andante espressivo*

DOROTHY.

Mo - ther, dear - est mu - ther, Hark-en un - to me, Think not that an - o - ther Draws my heart from thee.

PIANO.

Tho' each day I know him Bright-er shines the sun, All the 'ove I owe him Rob-beth thee . . . of none.

His I seem to bor-row, All mine own is thine; In my vir - gin sor - row Help me, mo - ther mine!

D

LADY VERNON.

Were but I a - bove him, Sim - ple were his task; Doth my daugh-ter love him? That is all I ask.

Were but I a - bove him, Stran-ger tho' he be, If my daugh-ter love him, Son he is to me! Whether wife or maid-en,

cres.

p

E

Whether wife or

All my heart is thine; Joy or sor - row la - den, Thou art daugh - ter mine! Whe - ther

maid en, Thou art mo - ther mine; . . . Joy or sor - row la - den,

wife or maid - en, Thou art daugh-ter mine; . . . Joy or sor - row la - den,

all my heart is thine, all my heart . . . is thine, all my heart is thine!

all my heart is thine, all my heart . . . is thine, all my heart is thine!

F

Mo-ther, my own dear mo-ther, Both of our lives en-twine! Could'st thou have wed an-o-ther, Had

such a love been thine? Oh, mo-ther dear, I love him so, No doubt or

Ped. \* Ped. \* Ped. \* Ped. \*

LADY VERNON.

fear . . . I seem to know! Go on thy way with

Ped. \* Ped. \* Ped.

glad ness! Hap-pi-ly live the wife! And

leave to me the sad - ness, And leave to me the strife.

G Whe-ther wife or maid - en, Thou art mo - ther mine; . . . Joy or sor - row la - den,

Whe - ther wife or maid - en, Thou art daugh-ter mine; . . . Joy or sor - row la - den,

rall.

All my heart is thine, all my heart . . . is thine, all my heart is thine!

rall.

All my heart is thine, all my heart . . . is thine, all my heart is thine!

No. 4.

## SONG—(Oswald)—with CHORUS.

**CHORUS.**

*Allegro vivace.*

**PIANO.**

Rib-bons to sell, ribbons to sell !

Rib-bons to sell, ribbons to sell !

Rib-bons to tie up our hair ! I ! I !

Rib-bons to tie up our hair ! Who'll buy ? Who'll buy ?

I! I! and

I! I! I as well! I as well! And now for the fun of the fair!

I! as well! I as well! And now for the fun of the fair!

A

Rib-bons to sell, rib-bons to sell! Rib-bons to tie up our hair!... Who'll buy? I! I!

Who'll

Ped. \* Ped. \*

Ped. \* Ped. \*

I! I! Who'll buy? and I as well! Who'll buy? I! I! and I as well! And now for the buy?

Who'll buy? I! I! and I as well! And now for the buy?

Ped. \*

B

fun, the fun of the fair!

fun, the fun of the fair!

*p*

Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \*

## OSWALD.

1. Come, sim-ples and gen-tles, and ga-ther ye round, And for your at-ten-tion I'll thank-'ee; I  
 2. My pri-ces are low and my deal-ings are cash, So your pock-ets I won't dip in deep-ly; Thro'

sell by the pen ny-weight, pot - tle and pound, Wares Eng - lish, French, Ger - man and Yan - kee. I've  
 buy - ing my stock at a great Lon - don smash I am a - ble to sell ve - ry cheap - ly. So

wares for the young, nor left out in the cold Are their el - ders, the more is the pi - ty, For I  
 bid for it bold - ly, but please bear in mind That the rule of cash down is "de - ri - gueur." The

{

can't help re - mark - ing you're none of you old, And no - ting you're all of you pret - ty!  
 price of each ar - ti - cle, la - dies, you'll find, Has been marked in a ve - ry plain fi - gure.

{

I've ar - ti - cles suit - ed to ev - e - ry taste And ev - 'ry des - cription of weather; If  
 A com - plaint the pro - pri - e - tor begs to im - plore In case you're not treat - ed po - lite - ly, For

{

**CHORUS.**

a - ny fair la - dy'll o - blige with a waist, We'll try on this gir - dle to - geth - er! 1. Al -  
 I am a kind of a tra - vel - ling store— In fact, I'm a pre - ma - ture White - ley! 2. He

{

1. Al -  
 2. He

{

D

- though on his back he may car - ry a pack, He has hands of a won - der - ful white-ness ; And  
bought up a great met - ro - pol - i - tan smash At a sa - cri - fice tru - ly a - larm - ing ; He

- though on his back he may car - ry a pack, He has hands of a won - der - ful white-ness ; And  
bought up a great met - ro - pol - i - tan smash At a sa - cri - fice tru - ly a - larm - ing ; He

Ped. \* Ped. \* Ped. \*

*1st time.*

this sym-pa - thetic young pe - ri - pa - tet - ic A pa - ra-gon is of po - lite-ness !  
does-n't de - duct a - ny discount for cash, But his manners are per-fect - ly

Ped. \* Ped. \* Ped. \*

*2nd time.*

charming !

charming !

p Ped. \* Ped. \* Ped. \*

E

OSWALD.

3. Now is - n't that beau - ti - ful? is - n't that

*p*

nice?

When I tell you the ar - ti - cle's Ger - man, You'll know it could on - ly be

*p*

F

sold at the price Thro a grand in - ter - na - tion- al fir - man. A still great - er bar - gain !

*p*

An ar - ti - cle French. When I say it's a French man - u -

*p*

*Ped.*

- fac-ture, I mean that if worn by a beau-ti - ful wench, A heart it is cer-tain to frac-ture. But

*p*

here is the prize— on - ly tup-pence— pure gold ! G

*f*

When I men-tion the ar - ti - cle's Yan - kee, Well, no - bo - dy then will re -

- quire to be told That there can't be the least han - ky - pan - ky ! Who'll buy? Who'll buy? A

CHORUS.

Not I! Not I!

Not I! Not I!

*p*      *f*      *p*      *f*      *p*

Ped.

chance like this you must - n't miss !

Oh, yes ! oh, yes ! the chance we'll miss ! For we've been told, a - las ! That

Oh, yes ! oh, yes ! the chance we'll miss ! For we've been told, a - las ! That

*f*

what is sold as Yan - kee gold Is some - times Yan - kee brass ! . . .

what is sold as Yan - kee gold Is some - times Yan - kee brass ! . . .

Ped.

No. 5.

## DUET—(Dorcas &amp; Oswald).

*Allegro con brio.*

OSWALD.

1. The  
2. No

PIANO.

Ped. \* Ped. \*

sun's in the sky, and The grass in the ground ; Na-ture ma-ter - nal, Pla-cid, su-per - nal, Spreadeth her ver - nal  
 grace is in grief, and No vir - tue in tears ! Come what may af - ter, Youth and its laugh - ter Pierc-ing the raf - ter,

DORCAS.

Man - tle a - round,  
 Glad - den the spheres !

'Tis i - dle re - pin - ing, When sum - mer is gay ;  
 To - mor row we'll sor - row, But now let us sing !

Ped. \*

When from her cof - fers Jew - els she of - fers, Scorn not her prof - fers, Say her not nay !  
 Hap - py to - day be, Joy - ous and gay be, Pluck - ing while may be Blos - soms of spring !

Ped.

OSWALD.

While morn-ing is shin-ing, Your gar-lands en-twine; Ere eve-ning clo-ses, Ga-ther your po-sies,  
 Each gift of cre-a-tion Is hea-ven's en-voy; Ne'er a bud spring-eth, Ne'er a bird sing-eth,

\* Ped.

\* Ped.

DORCAS.

While yet it is day-light, Re-joice in the day;  
 Oh! list to the mes-sage The hem-i-spheres voice.

Jas-mine and ro-ses, Sweet eg-lan-tine!  
 But to earth bring-eth Ti-dings of joy!

Ped.

\* Ped.

Nought to re-pent of, Breath be con-tent of, Fra-grant with scent of New ly-mown  
 "Fol-ly is sad-ness, Mis-er-y, mad-ness, Ho-iy is glad-ness—Thine is the

cres.

hay! choice!" :

Night will come soon e-nough—Star-light nor moon e-nough!

OSWALD.

Night will come

While there is noon e-nough, { Let us be gay ! } Night will come soon e-nough—Star-light nor moon e-nough !

soon . . . e - nough ! . . . Star - - - - light nor

While there is noon e-nough, { Let us be gay ! } Night will come soon e-nough—Star-light nor moon e-nough !

moon . . . e - nough ! . . . Night will come soon e-nough—Star-light nor moon e-nough !

cres.

While there is noon e-nough, While there is noon e-nough, { Let us be gay, be gay, be gay, be gay, be -  
Let us re - joice, re - joice, re - joice, re - joice, re - }

While there is noon e-nough, While there is noon e-nough, { Let us be gay, be gay, be gay, be gay, be -  
Let us re - joice, re - joice, re - joice, re - joice, re - }

*p*

1st time.

2nd time.

gay ! Let us be gay, . . . be gay !  
· joice ! Let us re - joice, . . . re .

· gay ! Let us be gay, . . . be gay !  
· joice ! Let us re - joice, . . . re .

Ped.

soon e - nough, Star-light nor moon e - nough ! While there is noon e - nough, Let us re - joice !

soon e - nough, Star-light nor moon e - nough ! While there is noon e - nough, Let us re - joice !

*cres.*

*f*

Ped.

A musical score for organ, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and include a key signature of four flats. The music consists of six measures. Measures 11 and 12 feature vertical stacks of notes (chords) on the treble staff, primarily consisting of eighth-note pairs. The bass staff provides harmonic support with sustained notes and eighth-note patterns. Measure 12 concludes with a dynamic instruction: a single asterisk followed by the text "Ped." (Pedal), indicating that the organist should engage the pedal during this final measure.

8ve.  
lato.  
  
10 848

No. 6.

## RECIT.—(Dorothy, Dorcas, &amp; Oswald).

*Andante con moto.*

DORCAS. RECIT.

My  
tresscomes.  
Thy - self thy mis - sive give.  
Ma - dam, I bow.

a tempo.

OSWALD. RECIT. a tempo.

DOROTHY. RECIT. OSWALD. a tempo.

Sir, who art thou?  
Ser - vant of one whose name I must not tell.  
This from his hand— and  
from his heart as well.

pp  
cres. e accel.

No. 7.

## TRIO—(Dorothy, Dorcas, &amp; Oswald).

*Allegretto moderato.*

DOROTHY.

PIANO.

DOROTHY.

Oh, tell me, what is a maid to say,  
What is a maid to —

p

do, When heart says "Go," and du - ty "Stay," And she'd to both be

true? Oh, tell me, what is a maid to say? Shall it be rice or

rue? When heart says "Yea," and du - ty "Nay," What is a maid to

*un poco rit.*

*un poco rit.*

*A tempo.*

The musical score consists of four staves of music. The first three staves are soprano voices, and the fourth staff is a basso continuo (Ped.) part. The vocal parts are in common time, 2/4 time, and 3/4 time. The basso continuo part is in common time. The vocal parts sing in unison, with lyrics appearing below each staff. The basso continuo part provides harmonic support with sustained notes and chords.

do? Ah! Yea or nay? Go or stay? To which be false, to which be

Yea or nay? Go or stay? To which be false, to which be

Yea or nay? Go or stay? To which be false, to

*a tempo.*

*colla voce.*

true? When a maid - en wa - vers 'twixt yea and nay— Shall it be rice or

true? When a maid - en wa - vers 'twixt yea and nay— Shall it be rice or

which be true? When a maid - en wa - vers 'twixt yea and nay— Shall it be rice or

Ped.

*rit.*

rue? Shall it be rice or rue?

*rit.*

rue? Shall it be rice or rue?

OSWALD.

*rit.*

rue? Shall it be rice or rue?

Thou ask est what is a

*a tempo.*

maid to say What is a maid to do? I an - swer, if her

DORCAS. C

heart say yea, Her du - ty says so too. I can but tell thee what

I should say, Tell thee what I should do; I'd go in show'r's of

rice a - way, And leave be - hind the rue! Ah! . . .

Ah! . . .

**D**

Yea or nay? Go or stay? To which be false, to which be true? When a

Yea or nay? Go or stay? To which be false, to which be true? When a

Yea or nay? Go or stay? To which be false, to which be true? When a  
*a tempo.*

Ped. \*

maid - en wav - ers 'twixt yea and nay— Shall it be rice or rue?

maid - en wav - ers 'twixt yea and nay— Shall it be rice or rue?

maid - er wav - ers 'twixt yea and nay— Shall it be rice or rue?

*rit.*

Shall it be rice or rue?  
Yea or nay?

*rit.*

Shall it be rice or rue?  
Yea or nay?

*rit.*

Shall it be rice or rue?  
Yea or nay?

*rit.* *p*

Ped. \*

*rit.*

Go or stay? Rice or rue?

*rit.*

Go or stay? Rice or rue?

*rit.*

Go or stay? Rice or rue?

*rit.*

*a tempo.*

Ped.

No. 8.\*

## SONG—(Manners).

*Allegro moderato.*

*p MANNERS.*

PIANO.

1. The earth is fair And a beau - ty rare Be - span - gles lake and  
2. When pale a - far Is the even - ing star—Sweet or - phan of the

lea, Ere day is done And the set - ting sun Dips down be -neath the sea; . . . But  
night!— Cre - a - tion sleeps, But its spi - rit keeps Her vir gin lamp a - light; . . . Yet

nev - er a sun in the skies a - far Bright as the eyes of my la - dy are, My la - dy who loves  
nev - er a star in the heav'n's a - bove Pure as the soul of my la - dy love, Pure as the troth I

me! . . . Where in the shin - ing frame a - bove, Where in the great de - sign, . . .  
plight! . . . Where in the shin - ing frame on high, Where in the great de - sign, . . .

*p*

Where in the world is found a love Like un - to mine and thine? Like un - to thine and  
 Where is the love in earth or sky Like un - to thine and mine? Like un - to mine and

cres. dim.

*1st time.*

mine, love! Like un - to mine and thine!  
 thine, love! Like un - to thine and

*2nd time.*

mine! . . . Like un - to thine . . . and . . . mine? To

mine and thine, Oh love, Oh love, Like un - to thine and mine!

cres. mf

Ped. \*

## (No. 8a.) DUET.—(Dorothy and Manners).

*Andante.*

P

DOROTHY.

Sweetly the morn doth break, When love is nigh; Hues of the rainbow take Land-scape and sky;

Gaily the sun doth shine O-ver my head; High heaven it-self is mine, Sor-row is dead.

Ev-er for thy dear sake Hap-py am I; Sweet-ly the morn doth break, When love is

## MANNERS.

nigh !

In my life's cha - lice, love,

f

Ped. \* Ped. \* Ped. \*

## DOROTHY.

Now shines the sun . . . a - bove, Now thou art mine !

Thou art the wine! . . . In my life's

p

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Now shines the sun a-bove, Now shines the sun a-bove, Now thou art mine! Now thou art

cha - lice, love, In my life's cha - lice, love, Thou art the wine! Ah, love, thou art the

cres.

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(No. 8a.)

## SONG—(Dorothy).

*RECIT.*

PIANO.

"Why weep and wait? Why he - si - tate? Too soon Is bet - ter than too late!" Ah, yes, I wait; but do not weep—

*Lento.*

Thy love has rock'd my tears to sleep.

*Allegretto leggiero.*

Red of the rose-bud, White of the Breast of the ro - bin, Why dost thou

*f* *dim.* *p*

May, Why are ye fra - grant? Why are ye gay? . . . . .  
blush? Whence is thy mu - sic, Throat of the thrush? . . . . .

*cres.* *dim.*

A

Why are ye blithe as blithe can be?  
Why do ye flit from tree to tree?

Whis - per your se - cret low to me!  
War - ble your se - cret low to me!

Why do ye droop when day is done?  
Why do ye roam the sky a - bove?

Is it be-cause ye love the sun?  
Is it in search of your true love?

B

*un poco rit.*

Why do ye smile thro' tears of dew? . . . .  
Why do ye build your - selves a nest? . . . .

Is it be - cause the sun loves  
Is it be cause your love is

*colla voce.*

*a tempo.*  
you?  
blest?

Red of the rose - bud, White of the May,  
Breast of the ro - bin, Why dost thou blush?  
That is your  
Where is thy

*f a tempo.**p*

A musical score for 'The Old Song' featuring two staves. The top staff is in common time and consists of two measures of vocal line with lyrics: 'Sing . . . the old song that for ev - er is new, . . .' followed by 'Fear . . . not to whis - per thy se - cret to me, . . .'. The bottom staff is also in common time and contains two measures of piano accompaniment. The first measure of the piano part includes a dynamic marking 'f' (fortissimo). The second measure of the piano part includes a dynamic marking 'dim.' (diminuendo).

*rall.*      | *a tempo.*      1st time.  
 love,      And your love .. loves      you ! ..  
 love,      And thy love .. loves  
  
*a tempo.*      3      3      3  
*rall.*      *f*      *p*  
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*2nd time.*  
*un poco più vivo.*

thee! . . . Red of the rose - bud, White haw-thorn bush,

*un poco più vivo.*

Breast of the ro - bin, Song of the thrush, I am as hap - py, as hap - py as

ye, I love my love, and my love loves me, I love my love, . . . . . I love my

*f*

*ad lib.* *a tempo.*

love, And my love loves me, My love . . . loves me!

*a tempo.*

*mf colla voce.*

*Ped.*

**No. 9.**

# **ENTRANCE OF PURITANS.**

*Andante pesante.*

PURITAN.

### Down with

## PIANO.

mf

A musical score for a single melodic line. The staff begins with a C-clef, followed by a key signature of one flat. The time signature is common time, indicated by a 'C'. The tempo is marked as quarter note = 120. The melody consists of eighth-note patterns, primarily eighth-note pairs and sixteenth-note groups, starting at a low pitch and moving upwards.

prin · ces, downwith pec · ples! Downwith church · es, downwith stee · ples! Downwith love and downwith mar - riage! Downwith

all who keep a car - riage ! Down with lord and down with la - dy— Up with ev'-ry - thing that's sha - dy !

Pad

Down with life and down with laughter ! Down with land-lords, down with

Ped. \*

land ! Whom the soil be - longs to af - ter We could nev - er un - der -

stand ! Plea-sure— we can do with - out it ; Down with court and down with

king ; And— just while we are a bout it— Down with ev - 'ry bles - sed thing !

## No. 10.

## SONG—(Rupert).

*Alegretto.*

PIANO.

1. I've heard it said, And it  
2. Ex - am - ples show That we

may be read In ma - ny a trus - ty tome, How, when au - gurs met On the par - a - pet Of the walls of an - cient  
need - n't go So far as to an - cient Rome, For it just oc - curs Un - to me, good sirs, There are hum bugs near - er

Rome, As the two passed by, Each winked an eye With a can - dour con - fi - den - tial, Or stroked his nose—Which,  
home. When you style the spheres A vale of tears, Don't you ra - ther beg the ques - tion? Re - mem - ber, bards, It's

goodness knows—But it is - n't at all es - sen - tial. For ev - 'ry man, Since the world be - gan, Had his i - di - o - syn - cra -  
on the cards, It is nothing but in - di - ges - tion. For ev - 'ry man, Since the world be - gan, Had his lit - tle in - firm - i -

see, And to lunch off a moan, And to dine on a groan With a trick-ling tear for tea— Well, it may suit you From  
 tee, And is apt to mis-take What is on - ly an ache For pro - found phil - o - so - phee. He is not the sphinx He sub-

{

your point of view, But it doesn't at all suit me! As I don't re - joice In a deep bass voice—Well, it doesn't at all suit }  
 lime - ly thinks, But a man very much like me! Not a de - mon fell, Or an arch - an - gel, But a man very much like }

{

*ad lib.*

*rit.*

*a tempo.*

me! Tho' the world be bad, It's the best to be had; And there-fore Q. E. D.; Tho' it mayn't suit you And a  
 {  
*p a tempo.*

*1st time.*

cho - sen few, It's a good e - nough world for me, . . . . . It's a good e - nough world for

{

*2nd time.*

me! good e - nough world for me!

{

*p*

No. 11.

## FINALE ACT I.

*Allegretto vivace.*

PIANO.

CHORUS. SOPRANOS.

TENORS & BASSES.

The bon - ny bride - groom com - eth To meet the bon - ny

The bon - ny bride - groom com - eth To meet the bon - ny

bride, . . . Let all the gates of Had - don Their por - tals

bride, . . . Let all the gates of Had - don Their por - tals

A

open wide! . . . The bonny bride-groom com-eth— Your  
open wide! . . . The bonny bride-groom com-eth— Your  
Ped. \* Ped. \*

breath to-gether draw! . . . Pre-pare to bid him  
breath to-gether draw! . . . Pre-pare to bid him

*Allegro moderato.*

RUPERT.

wel-come With a hip, hip-oh, law! Our first ap  
wel-come With a hip, hip-oh, law!

Ped. *f*

SIMEON.                    NICODEMUS.                    BARNABAS.

pear - ance      is not a suc - cess.      Well, not a      tri-umph.      A suc - cès d'es - time.      Or

\* Ped. \*

B                    RUPERT.

less.      La . dies, fair, I pray you, Do not be a - fraid;      Let us not dis - may you,

p

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

PURITANS.                    CHORUS.

We but ply our trade.      Do not so dis - disdain us,      We but ply our trade!      Tho' the ob-jects pain us,

Tho' the ob-jects pain us,

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

C                    RUPERT.

They but ply their trade.      Once we close the por-tals, Once we shut the shop,      We're like o - ther mort-tals,

They but ply their trade.

Ped. \* Ped.

## CHORUS.

Ou: up-on the hop!

Once they close the por-tals, Once they shut the shop,

PURITANS.

Out up-on the hop!

Once they close the por-tals, Once they shut the shop,

\* Ped.

\* Ped

They're like other mortals, Out up-on the hop ! Once they close the portals, They're like other

They're like o - ther mor - tals, Out up - on the hop ! Once they close the por - tals, They're like o : ther

Ped.

Ped.

三

RUPERT.

mor-tals, o - ther mor-tals, Out up-on the hop !

I pray you, pret-ty la-dies, Be . fore this audience ends, To

mor-tals, o - ther mor-tals, Out up-on the hop !

let me do the hon - ours And in - tro - duce my friends.

*L'istesso tempo.*

Sing - Song Sim - e - on.

Ni - co - de - mus Knock - knee.

Bar - na - bas Bel - lows - to - Mend.

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## F CHORUS.

Kill - Joy Can - dle - mas. E-nough! e-nough! we have suf-fer'd ga-lore, We  
*Katherine*

E-nough! e-nough! we have suf-fer'd ga-lore, We

*sf* *f*

can-not suf-fer more! Oh, let's see the back of you, Ev -'ry man-jack of you, All of you sil -lies and all of you sights! The

can-not suf-fer more! Oh, let's see the back of you, Ev -'ry man-jack of you, All of you sil -lies and all of you sights! The

Ped.

\* Ped.

\*

sort of old fo - gies That bob up like bo - gies, And keep one a - wake in the dead of the nights! Get a -

sort of old fo - gies That bob up like bo - gies, And keep one a - wake in the dead of the nights!

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\* Ped.

\*

way! get a-way! get a-way! get a-way! get a-way!

Get a-way! get a-way! get a-way! get a-way! get a-way!

dim.

RUPERT. **G**

Be - tween our-selves, I can - did - ly con - fess, That I ex - pect - ed nei - ther more nor less.

*p*      *p*

My faith-ful friends, I do not mind con - fess - ing To all of you, whom I am now ad -

- dress - ing, That, as a lot, you are not pre-pos - sess - ing. It's no use blink - ing it!

PURITANS.

We were just

## RUPERT.



think-ing it!

time's the on-ly test. Come, la-dies fair Beyond compare, And list to my con-fes-sions; Be warn'd by me, And nev-er be de-

## CHORUS.



ciev'd by first im-pres-sions. Come, la-dies fair, Be-yond compare—And list to his con - fes - sions.

Go, la-dies fair, Be-yond com-pare—And list to my con - fes - sions.

(No. 11a.)

## SONG—(Rupert).

*Andante con espress.*

RUPERT.

When I was but a lit - tle lad, And cake and tof - fee made me glad, And

**PIANO.**

high the sun at noon! . . . My mo - ther came to me one day, When I was in the

field at play, With jam up - on a spoon. It look'd so nice, I

thought not twice, The jam had van - ish'd in a trice— Quite frank are these con - fes - sions! A -

The musical score consists of five staves of music. The top staff is for the voice, starting with a treble clef, a key signature of two sharps, and a common time. The second staff is for the piano, indicated by a treble clef and a bass clef bracket, with dynamics like 'p' and 'cres.'. The third staff continues the piano accompaniment. The fourth staff is for the voice, with lyrics about jam on a spoon. The fifth staff is for the piano again. The vocal parts have lyrics printed below them, and the piano parts have various dynamics and performance instructions like 'cres.' and 'p'.

las, the jam con - ceal'd a pill Which made me ve - ry, ve - ry ill— De - ceived by first im -

*cres.*

*p*

**CHORUS.** *f*

- pres-sions! Oh, joy! the jam con - ceal'd a pill Which made him ve - ry, ve - ry ill— De .

*f*

Oh, joy! the jam con - ceal'd a pill Which made him ve - ry, ve - ry ill— De .

**RUPERT.**

- ceived by first im - pres-sions! Quoth Doc - tor Syn - tax, one fine day, "Ru - pert, I have a

- ceived by first im - pres-sions!

*cres.*

word to say." (I had just told a cram!) So ten - der - ly he took my hand, His

*p*

*p*

tone was so po - lite and bland, I fol - low'd like a lamb. But

once up - stairs his man - ner freez'd, And all at once he seem'd dis-pleas'd, As with *Ae - ne - as*,

Di - do ! Then, quick as thought he seiz'd a birch And fair ly knock'd me off my perch—

Whack, whack, whack-fol-de-rid-dle - i - do ! Now, la dies fair Be - yond com - pare, Be warn'd by

CHORUS. TENORS. *pp*

Whack-fol-de-rid-dle - i - do ! Whack-fol-de-rid-dle - i - do ! Whack-fol-de-rid-dle - i - do !

BASSES. *pp*

Whack-fol-de-rid-dle - i - do ! Whack-fol-de-rid-dle - i - do !

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my . . . con - fessions; You sure - ly see The va - ni ty Of trust - ing

SOPRANOS.

You sure - ly see The va - ni ty Of trust - ing

TENORS.

i - do ! Whack-fol-de-riddle - i - do ! Whack-fol-de-riddle - i - do ! Whack-fol-de-riddle - i - do ! Whack-fol-de-riddle

BASSES.

Whack-fol-de-riddle-i - do ! Whack - fol-de-riddle-i - do ! Whack-fol-de-riddle-i - do ! Whack-fol-de-rid-dle - i - do !

Ped. \* Ped. \* Ped. \* Ped. \*

first . . . im - pres - sions, Whack, whack, whack-fol-de-rid-dle - i - do !

first . . . im - pres - sions, Whack, whack, whack-fol-de-rid-dle - i - do !

i - do ! Whack - fol - de - rid-dle - i - do ! Whack, whack, whack - fol - de - rid - dle - i - do !

Whack - fol - de - rid-dle - i - do ! Whack, whack, whack - fol - de - rid - dle - i - do !

Ped.

*Allegretto con brio.*

**PIANO**

**SIR GEORGE.**

Hail, cou - sin Ru - pert,      wel - come to our heart!

*Moderato.*

Tho' scarce we know thee in this hab - it home - ly.      It doth not suit me, but be - fore we

**RUPERT.**

LADY VERNON.      RUPERT.

part      I hope to change it for a garb more come - ly.      A bride groom's? Aye, if

SIR GEORGE.

this sweet maid-en wills. This mai-den, aye, her fa-ther's wish ful-fils.

SIR GEORGE.

*Andante con espressione.*

RUPERT.

SIR GEORGE.

Cou-sin fair, to thee I of-fer Soul and bo-dy, heart and hand. In ex-

LADY VERNON.

change, to thee we prof-fer Beau-ty, du-ty, house and land. Hus-band, hear me! hus-band,

lis-ten! Let our daugh-ter's heart re-ply. In her eyes the tear-drops glis-ten. If she

## DOROTHY.

wed him, she will die! Fa - ther, hear me; fa - ther, lis - ten! If I wed him, I shall

A musical score for Dorothy's first vocal entry. It consists of two staves. The top staff is in common time and G major, featuring a melody line with eighth and sixteenth notes. The bottom staff is in common time and C major, providing harmonic support with chords. The vocal line continues from the previous page.

Continuation of Dorothy's vocal line. The music includes dynamic markings such as *p* (piano) and *cres.* (crescendo). The vocal line concludes with the lyrics "die! Fa - ther, hear . . . me, hear . . . me; If I wed . . . him, I shall die! Fa - ther, hear me," followed by a repeat sign.

## DORCAS.

On - ly hear her, on - ly lis - ten! If she wed him, she will die! On - ly hear her,

## LADY VERNON.

Hus - band, hear her, . . . husband, hear her; . . . If she wed him, she will die! On - ly hear her.

## RUPERT.

Cou-sin fair, to thee I of - fer Soul and bo - dy, heart and hand, heart and hand, heart and soul and

## SIR GEORGE.

If she wed him, she will die, will die! . . . If she wed, if she wed,

CHORUS. *cres.*

The chorus begins with a piano dynamic. The vocal line continues with the lyrics "If she wed, if she wed," followed by a crescendo dynamic (*cres.*) and a melodic flourish.

The final section of the chorus features a dynamic marking of *cres.* at the end of the vocal line. The music concludes with a final melodic flourish.

fa - ther, hear me; For . . . if I wed . . . him, I shall die!  
 on - ly hear her; For if she wed him, . . . she will die!  
 hus - band, hear her; For if she wed him, . . . she will die!  
 hand, heart and soul and hand, soul and bo - dy, . . . heart and soul!  
 if she wed him, If she wed him, . . . she will die!  
 wed . . . him, If she wed him, . . . she will die!  
 wed him, If she wed him, . . . she will die!

*f*      *rit.*      *dim.*  
*Ped.*

(No. 11b.)

## SONG—(Dorothy).

*Moderato.*

DOROTHY.

When, yes - ter - eve, I knelt to pray, As thou hast taught me

to, I seem'd to hear the an - gels say, "To thine own heart be true." Heav'n

L breath'd a mes - sage thro' the sphere! Heav'n breathes it ev - 'ry day, To all who have the  
ears to hear, The wis - dom to o - bey. By gold - en day and sil - ver night It

rings all na - ture through; For ev er, in the an - gels' sight, To thine own heart be

M true. Tho' storms up - rise And cloud the skies, And thorns where ro - ses

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grew; Come sun er snow, Come weal or woe, To thine own heart, to thine own heart be  
 true! Tho' storms up - rise And cloud the skies, And thorns where ro - ses grew; Come  
 true! Tho' storms up - rise And cloud the skies, And thorns where ro - ses grew; Come  
 true!

DOROTHY. *rall.* Ped. \*

DORCAS. To thine own heart, to thine own heart . . . be true!  
 LADY V. To thine own heart, to thine own heart . . . be true!  
 To thine own heart, . . . to thine own heart . . . be true!  
 sun or snow, Come weal or woe, To thine *rall.* own heart . . . be true!  
 sun or snow, Come weal or woe, To thine own heart . . . be true!

DOROTHY. *ad lib.* SIR GEORGE. Ped. \* Ped. \*

Fa - ther, for - give! *Allegro molto con brio.* RECIT. Rise! to thy chamber, thou re-bel-lious maid! My

*Molto vivace.*

Fa - ther, for - give !

will is law, and law must be o-beyed. I ask not words of du - ty, I ask

*Molto vivace.*

*p*

DOROTHY.

Fa - ther, for - give !

DORCAS.

Sweet mis-tress, all my heart is thine !

LADY V.

She doth but stay Fare-well to say !

SIR GEORGE.

deeds. A-way, a-way ! No long-er art thou daughter

RUPERT.

We are re-fus'd ! A plague up-on our na - tal

SIR GEORGE.

mine !

Hur-ray ! hur-ray ! Oh, bless-ed day !

PURITANS.

Hur-ray ! hur-ray ! Oh, bless-ed day !

PURITANS.

We are ! we are ! A plague up-on our na - tal

DOROTHY

DORCAS &amp; LADY VERNON.

Sir, I o - bey !

RUPERT.

Oh, fate - ful

star! We are re-fus'd! We are, we are, we are re - fus'd!

SIR GEORGE.

CHORUS.

A - way ! a - way !

My word o - bey !

A - way ! a - way !

His word o -

PURITANS.

A - way ! a - way !

His word o -

star! We are re-fus'd! We are we are, we are, we

Sir, I o - bey ! My du ty, with un -

day ! Oh, fate - ful day ! Thy du - ty, with un -

Dis-may ! dis-may ! Oh, fate - ful day ! Thy du - ty, with un -

A - way ! a - way ! my word o - bey ! Thy du - ty, with un -

- bey ! A - way ! a - way ! his word o - bey ! Thy du - ty, with un -

- bey ! A - way ! a - way ! his word o - bey ! Thy du - ty, with un -

are ! Oh, fate - ful day ! Thy du - ty, with un -

cres.

ff

Ped.

er - ring hand, Dic - tates the right - ful way ! . . . I  
 er - ring hand, Dic - tates the right - ful way ! . . . It  
 er - ring hand, Dic - tates the right - ful way ! . . . It  
 er - ring hand, Dic - tates the right - ful way ! . . . It  
 er - ring hand, Dic - tates the right - ful way ! . . . It  
 er - ring hand, Dic - tates the right - ful way ! . . . It  
 er - ring hand, Dic - tates the right - ful way ! . . . It  
 er - ring hand, Dic - tates the right - ful way ! . . . It  
 er - ring hand, Dic - tates the right - ful way ! . . . It  
 er - ring hand, Dic - tates the right - ful way ! . . . It  
 er - ring hand, Dic - tates the right - ful way ! . . . It  
 er - ring hand, Dic - tates the right - ful way ! . . . It  
 Ped. \* Ped. \* Ped. \*

dare not dis - o - bey ! . . . I dare not, dare . . .  
 is for con - science to com - mand ! Dare . . .  
 is for con - science to com - mand ! Dare . . .  
 is a fa - ther's to com - mand ! Dare . . .  
 is for con - science to com - mand ! Dare . . .  
 is for con - science to com - mand ! Dare . . .  
 is for con - science to com - mand ! Dare . . .  
 Ped. \*

not, I dare not, I dare

**DORCAS.**

not to dis . . . o - bey! It is for conscience to com-mand! Thy du - ty with un - er - ring

**LADY VERNON.**

not to dis . . . o - bey! It is for conscience to com-mand! Thy du - ty with un - er - ring

not to dis . . . o - bey! It is for conscience to com-mand! Thy du - ty with un - er - ring

not to dis . . . o - bey! It is a fa-ther's to com-mand! Thy du - ty with un - er - ring

not to dis . . . o - bey! Thy du - ty with un - er - ring

not to dis . . . o - bey! Thy du - ty with un - er - ring

not to dis . . . o - bey! Thy du - ty with un - er - ring

\* Ped. \* Ped.

not, I dare, dare not dis - o - bey !

hand, Dic-tates the right - ful way, the right - ful way !

hand, Dic-tates the right - ful way, the right - ful way !

hand, Dic-tates the right - ful way, the right - ful way !

hand, Dic-tates the right - ful way, the right - ful way !

hand, Dic-tates the right - ful way, the right - ful way !

hand, Dic-tates the right - ful way, the right - ful way !

hand, Dic-tates the right - ful way, the right - ful way !

Ped. \*

Ped. \*

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*End of Act I.*